

2014

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Recommended Citation

Griffin, Shelley M. (2014) "Meeting Musical Experience in the Eye: Resonant Work by Teacher Candidates through Body Mapping," *Visions of Research in Music Education*: Vol. 24 , Article 4.
Available at: <https://opencommons.uconn.edu/vrme/vol24/iss1/4>

Meeting Musical Experience in the Eye: Resonant Work by Teacher Candidates through Body Mapping

By

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Abstract

When considering the possibility of teaching elementary music, many teacher candidates experience fear and lack of self-confidence. Addressing this issue points to the necessity of honoring teacher candidates' informal music experiences in shaping music teacher identity. Integrating visual art into this process fosters a deeper understanding and connection with musical experience. Engaging students in creating visual narratives through body mapping allows for transformation in the teacher preparation process. In this article, the theoretical and methodological roots of body mapping are traced and situated in arts-based inquiry. Findings from a two-year narrative inquiry are uncovered as teacher candidates reveal their sentiments regarding how they experienced the unique process of body mapping. Findings lead to deepened conceptualizations of the role body mapping can play in becoming resonant work in music teacher education by enlightening lived experience through the formation of music teacher identity.

Keywords: music teacher identity, fear, body mapping, arts-based inquiry, narrative inquiry, resonant work, elementary music education

Note: The author wishes to acknowledge the contributions of Linda Ismailos for her proficiency as a research assistant for this project.

Griffin, S. M. (2014). Meeting musical experience in the eye: Resonant work by teacher candidates through body mapping. *Visions of Research in Music Education*, 24. Retrieved from <http://www.rider.edu/~vrme>

Fear toward singing with children (Barefield, 2012; Whidden, 2008, 2010) and lack of self-confidence (Abril & Gault, 2005; Adler, 2012; Berke & Colwell, 2004; Hallam et al., 2009; Russell-Bowie, 2009; Seddon & Biasutti, 2008; Teachout & McKoy, 2010) are strong emotions that many teacher candidates experience when they are confronted with the reality of teaching elementary music. This directly influences the integral topic of teacher identity, which has continued to find an important place within the realm of music education (Anspal, Eisenschmidt, & Löfström, 2012; Ballantyne, Kerchner, & Aróstegui, 2012; Bernard, 2009; Dolloff, 2007; Ferguson, 2009; Jones & Parkes, 2009; Lamb, 2003; Lamont, 2011; Pellegrino, 2009; Welch, Purves, Hargreaves, & Marshall, 2010).

In this article I advocate for looking deeply at what type of tools (Taylor, 2011) can be utilized to help teacher candidates understand the role of music in their lives. Specifically, I look at my own practice as a teacher educator, engaging teacher candidates in visual narrative body mapping to deepen conceptualizations of lived musical experience, and ultimately, story their musical lives as beginning teachers. Subsequently, this process leads to positively shaping teacher identity through decreasing fear and increasing self-confidence.

It is relevant to note and distinguish the difference between the visual art body mapping, which is the subject of this article, from the technique of body mapping discussed by Barbara Canoble, a renowned teacher of the Alexander Technique (Alexander Technique International, 2007; Andover Educators, 2013; Canoble & Canoble, 2000). For Canoble, body mapping promotes physical freedom in the body so as to embody intelligence for developing musicality.

Canoble and Canoble (2000) define body mapping as “one’s self-representation in one’s brain” (p. 5). A musician may gain access to this through self-observation and self-imagery. While this technique is worthwhile in assisting musicians to enhance their musicianship and minimize injury, my focus on body mapping is situated in the literature from the field of health and medicine and adapted to the context of music teacher education. Such a process assists teacher candidates in conceptualizing their embodied musical experience through a process of reflecting through visual art body mapping. In order to contextualize this important topic in music education, I turn first to offer some local context. Following this, I explain how these conceptions will be outlined within the remainder of this article.

Canadian Context

In Canada, like many countries (Garvis, 2013; Holden & Button, 2006), the majority of candidates who are preparing to teach elementary school (K–8) are generalist teachers certified to teach in multiple curricular areas. More specifically, in faculties of education within the province of Ontario, the number of instructional hours allotted to prepare candidates to teach music varies from institution to institution and is often inadequate. Thus, it has been my experience that many teacher candidates lack self-confidence in their own musicianship and subsequently in their ability to teach music. Why is this so? What stories have these teacher candidates told themselves about their musical experiences? Where does this fear originate? How can their own personal experiences of music be positively shaped into forming their teacher identity? What role does informal musical experience have on future teaching competence? To answer these questions, I looked deeply into my own practice as a professor of music teacher education, to determine how I might better foster musical experience, engagement, and

pedagogical competence among the students in my elementary music education methods class in ways that could diminish this fear.

During the past five years, the process of creating body maps, which I shall call body mapping throughout the article, consists of students creating a visual narrative of musical experience, and has allowed teacher candidates to arrive at an embodied place of music teacher identity when visual art body mapping *and* musical experience meet. To explore this process, I situate my own experience in the broader literature regarding this topic. Because body mapping is relatively novel in the field of music education, I offer a theoretical and methodological argument for its relevance as a unique tool to narrate embodied experience and combat fear. Specifically, I situate body mapping as a component of arts-based research (Barone & Eisner, 2006, 2012; O'Donoghue, 2009, 2011, in press) and offer findings regarding the specific nature of teacher candidates' perceptions of the value of the body mapping process. At the end, I conceptualize body mapping as "resonant work" (Stauffer & Barrett, 2009; Barrett & Stauffer, 2012) in narrative inquiry, having the characteristics of being responsible, respectful, rigorous, and resilient. Within this framework, I promote the integration of body mapping in music teacher education as a unique tool in the formation of music teacher identity.

Body Mapping as Arts-based Inquiry

Overall, body mapping may be seen as a reflexive practice, offering resiliency and strength to those engaging in the process. It "offers both a metaphor and means of recognizing the fluid tracings of the personal, social, geographical, political and emotional experience of journeying with illness through life" (Brett-MacLean, 2009, p. 740). Furthermore, MacGregor (2009) stated that it "offers a restoration of control over bodies and lives" (p. 94), particularly in contexts whereby participants often are attempting to negotiate the tedious balance between fear

and hope. Such an experience allows participants to heighten awareness and appreciation of the multiple threads and storylines that make up lives in motion. In essence, it provides a conduit through which one may narrate his/her life in an alternate way, with authenticity and honesty.

Body mapping has been used as a vital form of narrative therapy practice in various contexts around the world. Although it began in the late 1980s (Ludlow, 2012), its primary origin is associated with the work of artist Jane Solomon and psychologist Jonathan Morgan (Crawford, 2010) in the early 2000s, when they utilized the process of body mapping as a visual means to help those suffering with HIV/AIDS in South Africa. Looking more closely at a definition,

Body maps can be broadly defined as life-size human body images, while “body mapping” is the process of creating body maps using drawing, painting or other art-based techniques to visually represent aspects of people’s lives, their bodies and the world they live in. Body mapping is a way of telling stories, much like totems that contain symbols with different meanings, but whose significance can only be understood in relation to the creator’s overall story and experience. (Gastaldo, Magalhães, Carrasco, & Davy, 2012, p. 5)

The practice of body mapping primarily exists within the realm of health and medicine and most specifically in the treatment of HIV/AIDS (Art Therapy for Positive Living and Social Change, n.d.; Brett-MacLean, 2009; CATIE, n.d.; Coombes, 2011; Devine, 2008; MacGregor, 2009; McLay, 2006) as described above.

Qualitative Nuances

The body of literature developed in body mapping has caused me to think deeper about educational research and certainly its relevance within the realm of arts-based inquiry (Barone & Eisner, 2006, 2012) in qualitative research. In this next section, I explore this notion a little

further. In particular, I draw upon the work of Barone and Eisner (2006, 2012) and O'Donoghue (2009, 2011, in press) in framing body mapping within the context of arts-based inquiry.

As mentioned at the beginning of this article, my concern for attending to teacher candidates' narratives of musical experience, both informally and formally, became exceedingly prevalent through the amount of embodied fear and trepidation that I witnessed as students entered my 15-hour elementary music education course. I began to wonder about what type of tools could be used to engage students in narratives so that they could interrogate past musical experience and conceptualize the integral role these experiences played in future teaching practice. In essence, how could they meet their musical experience in the eye? I contend that it is through adapting the practices of creating body maps that this becomes possible.

Research Design

Over a two-year period (2009–2011), I engaged in a narrative inquiry (Barrett & Stauffer, 2009, 2012; Clandinin, 2007; Clandinin & Connolly, 2000), examining the informal and formal music experiences of teacher candidates enrolled in my course. Such experiences are often silenced as students cautiously tread into a primary/junior music education course. The purpose was to explore how teacher candidates' experiences in their daily lives informed their teaching practices. While not all the details of the research study are included here, additional information regarding the inquiry may be found in Griffin (2011). My goal in this article, however, is to focus on the theoretical and methodological underpinnings of body mapping and offer a window into my research inquiry through this framework. The specific research question guiding this was: How do visual narratives influence teacher candidates' music teacher identities?

Research Method

During the first hour of my elementary music education course, teacher candidates worked in pairs to create body maps, using visual art and written text to narrate their musical experiences. I instructed them to draw an outline of themselves and then indicate features that delineate their unique identity. I asked provoking questions such as, “Describe a recent experience where you encountered music. Consider where you were, who was with you and how it made you feel.” I also asked students how they felt about being in my class and about learning to teach music to primary and junior students. Finally, I asked them to think, as they were drawing, about the kind of music teacher they wanted to be and how their prior knowledge about music might influence that. Some Celtic harp playing in the background accompanied the activity. I adapted the concept of creating life-size portraits on canvas and had students use large chart paper with various utensils including markers and colored pencils. Students shared the large piece of paper and simultaneously created their maps, each using a portion of the paper. The following are samples of various styles of body maps, all uniquely created in a variety of formats with distinct colors, styles, and intricate details.



Figure 1: Connor's Body Map



Figure 2: Lisa's Body Map



Figure 3: Rianna's Body Map

After the body maps were created, students were invited to orally reflect with their partner on the process and subsequently reflect as a class on the experience. Following class,

teacher candidates were invited to take their body maps home and create a 2-page written reflection as a means to narrate their musical story through the guidance of their body maps. The body maps, rather than the questions posed, served as the impetus for recalling musical experience. The body map and written reflection became a beginning assignment that was part of the course requirements. All teacher candidates in the elementary (K–6) stream were invited to participate in the research study so that the body maps and reflections could be used as data. University research ethics was obtained for this process.

Upon completing the course, through individual, conversational interviews, 20 teacher candidates (10 each year) gave voice to their multi-layered music experiences that influenced their perceptions about elementary music teaching. Of the 20 participants, 13 were female and seven were male. All participants were born in Canada and 19 were Caucasian. One participant indicated that although she was born in Canada, her heritage was Caribbean since her parents were from Trinidad and Tobago. Although specific age of participants was not gathered in the data collection process, participants ranged in age from approximately early twenties to early fifties. Sample interview questions included, “How did you feel about the process of using visual art to share you musical experiences? How do you feel [now] about learning to teach primary/junior music?” Again, I asked, “What kind of music teacher would you like to be?” and “How did your prior knowledge influence your success in this class?”

Through the interview process, participants had the occasion to realize the power of recognizing their own experiences through body mapping in enlightening their own practice as teachers. The use of visual art in the body mapping exercise became a unique reflexive tool as a means to narrate and understand embodied musical experience. I, along with a research assistant, manually coded transcripts by using various colored sticky tabs to identify the resonances

(Conle, 1996) that emerged from the inquiry. The resonances were collapsed into larger thematic areas, one of which became the process of body mapping (Griffin, 2011). The other thematic areas included music everywhere, family, school influences, and fear. Teacher candidates embraced the process of body mapping and this was evident through their verbal and written responses. I focus on this central theme in the research findings here as I share participants' words and analyses to best contextualize this powerful experience in reshaping and "restorying" (Clandinin & Connelly, 2000) musical experience. Pseudonyms are utilized so as to protect the anonymity of the participants. A number of quotes, taken directly from the research transcripts, help to illuminate the value of the teacher candidates creating body maps.

Reflecting through Visual Narratives

Throughout the process of creating the body maps, I was conscious of offering teacher candidates the possibility of using text along with visual images. Dominic noted this in describing his understanding of the task: "The way it was phrased was non-threatening so I wasn't intimidated by the fact that it had to be good or it had to look one way or another. . . [it] made it even less threatening by [you, the professor] saying, 'If you want to have some words, you can have words. If you want to just use images, use images.' " This is in keeping with the findings of Gastaldo et al. (2012) who addressed that there may be varying levels of artistic ability that require modification to assist people in feeling comfortable. At times, some students found it challenging to create an image for an emotion they were feeling or how they wanted to clearly express an idea. Sophia, Shelby, Krista, Tim, and Amy all expressed this. As I facilitated the process, this became evident to me when some people cracked a joke or laughed at their own work to hide embarrassment. However, a few minutes into the process, calm seemed to prevail and the process became embraced. Krista noted that in order to move forward with the process,

“I had to. . . let my guard down for my illustrations.” Amy described her emotions around this and how she worked through the challenge.

At first, I found it a little bit difficult because I’m not a visual art person. I find visual art difficult and so I was a little self-conscious about what it might look like, but as I stopped worrying less about how it might look and just tried to think of ways that I could express myself and what I knew about music, I really enjoyed [it]. I thought it was a more creative way of explaining my experience with music and I liked that. I enjoyed that a lot.

Kara described that the body mapping process provided a more authentic experience than solely using words when she expressed that if I had asked teacher candidates to just write down their responses to questions, “it wouldn’t have had as much meaning”. She shared that she was able to tie various images together in her overall experience when she noted, “I think I would have had a very different reflection without the body map.” When Jessica spoke about the power of using images, she expressed, “I can’t always figure out a good word to describe it, and so the heart [image] just showed how much I loved music.” Donna, too, spoke about the use of images and how they made her think about the questions more profoundly than had she just offered a written response. In relation to this aspect, she described:

Well, I think that had I just written responses to the questions, I probably would have just written the first thing that I thought of whereas with this, I actually thought of one thing which led me to another experience. . . So it was more of a process to go through where I would think of one thing, then think back a little more—okay, how did I get to that place?

In this light, her experiences began to resonate with one another and led her to visually narrate interconnected experiences.

Scott talked about his love for visual art and how important it was for him to be able to express his experience through this medium. He elaborated when he said,

I love visual art. Anytime you can bring visual art into a classroom, whether it's at the university level or the kindergarten level, I think people should do it, because it allows people to express what they can't write down.

Although he also liked to write, he explained that it [visual art] was much more fun than writing. He clearly made a point when he further noted, "This writing of the essay is going to be next to purgatory, whereas getting to draw something out is going to be a lot more interactive, a lot more fun, and a lot more meaningful."

Critical Thinking: Going Deeper

Dan described that the visual art was a good way to "unlock" some of the things that he had previously not pondered. He offered deep conceptualizations regarding the power of the body mapping speaking for itself.

If you asked us just to simply just to do it without guiding us through or asking us to do it in a visual way, we would have started writing and I think that might have changed the way that I did things. I don't think that I would have drawn a portrait setting on [how] music makes me feel like a forest, you know? I don't think that's something that I would have said. I would have put things into different words so I really appreciated the opportunity to express how I feel about music in my life using visual arts.

Dan's words beautifully support earlier conversation regarding how drawing body maps can create a mode of translation beyond the oral or written word (Barone & Eisner, 2012; Crawford, 2010; Gastaldo et al., 2012; O'Donoghue, 2009). As a form of arts-based research, Dan articulated, "I'm really not doing my body map justice trying to use words to explain what I did."

He continued,

When I look at these trees and I try to explain that relationship between music and nature and, you know the circle of life so to speak, it's, it's impossible to really capture that feeling, and articulate it. Through my pictures, I do feel like I am able to articulate it. Maybe even I'm the only one getting the full understanding. At the same time, I think it allows me to get across something different than what words would have done, and so it definitely feels very appropriate I guess. . . very appropriate form of expression.

In his conversation, Connor discussed how the process invoked critical thinking and it made him evaluate the large influence that music has in his daily life. It allowed him to revisit previous music experiences and understand how those could shape his future teaching practice. He shared how he tried to use minimal words and really focus on the pictorial representation of his experience. In describing his experience, he shared,

It really made me think—not only think back to a lot of my experiences, but also think critically about a lot of them. . . Music has had a large influence on my life for sure and it has to have had some affect on who I've become and who I would be as a teacher. . . Too often, we just take all that stuff for granted.

Lara, Sophia, and Shelby all discussed the notion of the body mapping process allowing them to go deeper into their experience. Lara explained that she was able to dig deeper into her musical experiences and articulate her prior knowledge of music. She described this when she noted, “. . . the map again made me think about all the dynamics and the actual structure of music that I hadn't thought about in a very long time. So, again, the process has shown me that it's all there, it's just buried. I have to find it again.” Sophia also referred to this notion: “I dug a little deeper and then I was able to get a little more of raw me in my response.” Shelby, too, used

the word “deeper” in her description: “The questions were more specific and each question was trying to get deeper. So unlike the other reflections we had to do [in other courses] where it was like, ‘State facts,’ this was asking you to actually reflect.”

Personal Identity Through Everyday Experiences with Music

Krista noted that the body map really made her experiences come alive. “I didn’t realize how involved music was until I had it laid out on this map.” Ruth, too, made comments regarding how much she came to realize that music was such a part of who she was and the prominent role it played in her life. Rianna also mentioned that she had many more musical experiences in her life than what she had thought. She said, “Oh, I guess I do have a lot of music experiences that I never even considered would be musical or I never even remembered or thought about and then as I was putting them down, it all came back.” In this light, Rianna, along with many other teacher candidates, began to see the role of music in their daily lives, shifting their perceptions of being *unmusical* to realizing that they could reshape their informal musical experiences into guiding their future teaching practices. Particularly, many had not contemplated or narrated their experiences as listeners and daily consumers of music. Nor, had they considered how these musical interactions could positively influence their attitudes toward future teaching practice. Lara explained this when she said, “So, we’re always exposed to music, but the body mapping process makes people become connected to their own [experiences].” Sophia summed it up beautifully when she talked about how personal the body map was for her:

Perhaps, most importantly, the body map allowed for me to recognize that I do have a lot of knowledge and connections to music; it just may look different than other people’s experiences. It also brought to the forefront any potential biases that I may encounter on account of my experiences with music.

Alex discussed how the body mapping process really allowed her to present herself authentically. She talked about how the body map served as a catalyst for her written reflection and how the images became so powerful to understanding her experience. Various aspects would “jump out at me,” she described and “it would trigger like a memory or a feeling or an emotion.” She further described how music was so embodied in her everyday experience. “I just can’t drive without my music and I can’t do a lot of things without it.” For her, it was important that the body map represented her in a genuine way. “I really wanted it [body map] to be authentic so by looking at the picture and that representation of how I was feeling, when I put it into the reflection—I wanted it to be kind of real.”

Imagining “Me” as a Future Music Educator

As Shelby was considering her prior experience, she began to talk about how the process of body mapping invited her to reflect upon the formation of her own teacher identity. For her, a number of questions arose:

I think it forced me to learn, to learn about myself and how I feel about teaching music. I hadn’t really considered it before. It also forced me to prioritize and to prioritize how I want to teach and what I want to teach and whether or not I want to teach.

Aspects of authenticity also created moments of vulnerability as the visual art represented strong feelings and emotion. Krista had a number of music symbols on her body map and then colored over them all with black marker, representing a black hole.



Figure 4: Krista's Body Map

In her reflection on this, Krista revealed:

But what stood out to me the most, again the deep black hole. Obviously I'm going into teaching and I shouldn't have any big black holes is what I feel like. That drew my attention right away because I realized that's something that needs to kind of be wiped out off of my map. That was something I definitely needed to transfer into my [written] reflection because that showed who I am as a teacher. Obviously, I have insecurities about certain subjects [more] than others. Putting that into words helped me kind of go through step by step, my own process of what I needed to do to better my teaching.

Terri also talked about the revelations that became apparent through using the visual art. She articulated: "I found it helpful because it made me realize my fears and my anxieties." Through this process, Terri talked about how she came to envision possibilities for cross-curricular integration as she came to understand that prior musical experience could help her imagine ideas about her future teaching.

I guess I do have a musical background. I mean I can pinpoint certain things. I can pinpoint that there's different musical styles and bands do different things. People can do

different things with their voices. Some people can play anything into an instrument. I have a better understanding that music is everywhere. It depends on how you understand it and how you interpret it and what it means to you as a person. Then I love the way that we've learned how we can incorporate so many other things with music. I don't have to be like, 'Oh I'm not going to teach music, but I might be able to put it in with this art or with this literacy activity or I might be able to put it in with science somehow. We might be able to create a song or a beat or something.' I feel like I'm more open now to new learning and new experiences, and I feel braver to tackle them. Whereas before, I would be like, 'No, I'm not going to do that.' . . . I've opened up my mind more.

Body Mapping: An Invaluable Process

All of the commentary offered here confirmed the power of teacher candidates creating body maps to acknowledge their informal and formal music experience as influential in molding music teacher identity. It is in the space where body mapping *and* musical experience meet that such revelations were exposed.

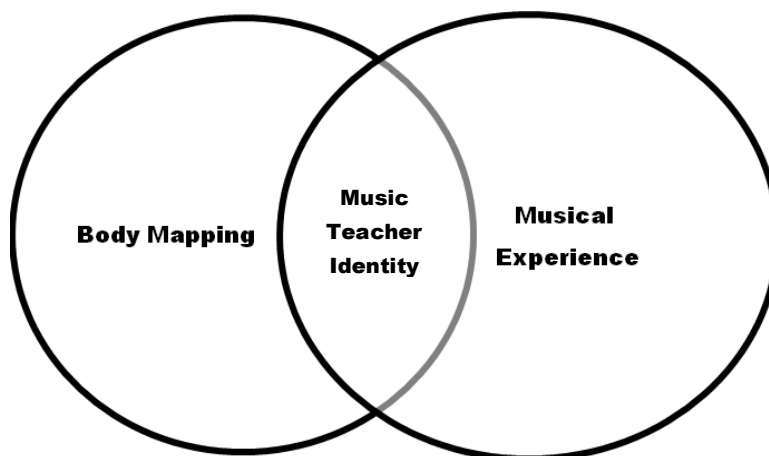


Figure 5: Music Teacher Identity

The unique process created this opportunity for participants to recognize, acknowledge, and interrogate their prior experiences while diminishing fear and increasing self-confidence in their musical abilities. In this next section, I embed body mapping within the context of resonant work (Stauffer & Barrett, 2009; Barrett & Stauffer, 2012) as I advocate for the importance of deepened conceptualizations about the tools teacher educators utilize to attend to musical experience in music teacher education.

Creating Body Maps as Resonant Work

Engaging teacher candidates in the process of body mapping through a narrative inquiry provided a unique opportunity to look at narrating lives through visual art, and subsequently, offer the opportunity for participants to restory musical experience as they began to shift their identity through knowing the impact of daily music experience on their future teaching. Specifically looking at past experiences and making sense of them in the present was a catalyst for teacher candidates to more deeply engage in conversation and address their sentiments toward teaching music. Narrative inquiry, thus, is grounded in experience. Barrett and Stauffer (2012) elaborate: “For narrative inquirers, experience is regarded as both the essence of being and the source of knowing. In other words, how and what we understand ourselves and the world to be are embedded and embodied in experience” (p. 4).

Stauffer and Barrett (2009) describe narrative inquiry as deeply relational and even co-relational work. Such work “reverberates and resonates in and through the communities it serves” (p. 20). They label this theoretical and philosophical framework as “resonant work,” having the four qualities of being respectful, responsible, rigorous, and resilient. These qualities are part of a narrative ethic (Barrett & Stauffer, 2012) and offer both a way of being and knowing throughout the research process. Further described, these qualities are:

...both symbiotic and obligate in narrative, meaning not only that they are present in the living work of narrative, but also that these qualities, as interdependent rather than autonomous acts and attributes, comprise an ethical grounding and [are] imperative for narrative work. (Stauffer & Barrett, 2009, p. 20)

While studying experience is both a tedious and complex matter, resonant work through body mapping offers the possibility of deep engagement while inquiring into how experiences shape who people are, how they know, and the various meanings they make in their worlds. Thus, it was my intention for this inquiry to become resonant as the body mapping process offered teacher candidates the opportunity to inquire into their own lives, understanding their daily engagement in music. It was through this opportunity that teacher candidates began to envision hope for their future music teaching, replacing many feelings of fear, incompetence, and lack of self-confidence. As was described in the findings of the participants, engaging in the art process of body mapping was central to their transformation of music teacher identity. Stauffer and Barrett (2009) attend to the importance of art processes as resonant work in narrative inquiry:

For music educators, narrative is also artful and art-full. It is aesthetic in its purposing, its processes, and its presentational products. It is intertwined with the arts in content, practice, substance, and form, and like the arts, narrative seeks communication beyond the immediate or surface meanings, and reverberations past the present moment.

Narrative is resonant work. (p. 20)

As I disclosed earlier in this article, as a teacher educator, I have identified that something very unique occurs in music teacher identity when body mapping *and* musical experience meet in the context of my elementary music education methodology course. The reflexive dimension

of creating body maps is distinctive from any other mode (whether verbal or oral) in which I attempted to have teacher candidates conceptualize how their informal and formal experiences of music engagement impact their future perceptions about their teaching practice and fear of teaching music. I vow that when teacher candidates meet their musical experience in the eye through body mapping, the transformative experience becomes resonant and reduces that fear. It is in this process that fragmented representations of self are brought together to provide cohesiveness. Body mapping invites teacher candidates to be exposed as they are subjected to vulnerability regarding their personal experiences. While at times, as a teacher educator, words escaped me as to what was actually happening in the creation process, I knew from the outset that something very meaningful, dynamic, and unique was happening for my students and for me.

Due to the rich nature of the life stories that evolved through the body mapping, I have contemplated how valuable it would be to have teacher candidates either complete a new body map at the end of the course or to add to their existing one, allowing them to expand upon their musical experiences and their conceptualizations of the role of music in their lives. Comparing the two body maps would enhance my ability to assess how well my course prepared candidates to teach music and whether or not it transformed their musical identities and reduced their fear. While doing so was not part of the research study, I have since integrated a question on the final written reflection the teacher candidates complete for the course. Here they have an opportunity to discuss how they would extend their body maps. What would they change, add, or modify? This has been a useful opportunity for teacher candidates to see their growth throughout the course. Importantly, teacher candidates begin to witness and embrace their broadened

perspective around musical experience, realizing how essential it is to be aware of their personal experiences in shaping future teaching practice.

A Tool for Embodying Resonant Work

In this article, I have framed my own experiences as an elementary music teacher educator on a journey toward creating resonant, meaningful experiences for all students who entered and continue to enter my class, many of whom have a great deal of fear and trepidation toward teaching music. I have delved into tracing the roots of body mapping as I probed into its theoretical and methodological positioning in order to make sense of its applicability in my own context. In the adaptation of this work from the health and medical field into my own practice in music teacher education, I have found that frustration and anxiety around musical experience has the potential to be lifted and restoried into peace and joy for future teaching. This has become evident in the findings I shared from the teacher candidates involved in the narrative inquiry research study. After all, do not all music teacher educators wish for their students to experience peace and joy when they imagine themselves as future teachers? In my experience, getting to this point is not easy work. It is tedious, heartfelt, and at times, uncomfortable. Moving through these experiences encourages me to challenge students to interrogate their experiences, while holding them gently as I work to be respectful, responsible, rigorous, and resilient through resonant work. This work, however, has been and remains to be transformative in my music teacher education practice. It is my hope that other teacher educators will consider how they guide teacher candidates in meeting their musical experience in the eye. I advocate that through the process of attending to the role of music in teacher candidates' daily lives, body mapping becomes a tool for embodying resonant work in the central formation of music teacher identity.

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